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obscure birth beneath a veil of fiction they both differed from Dante in this that their poetry & prose in the vernacular abandoned both allegory and symbol. In their practice they ignored their theory.

Petrarch's lyrics continue the ^{Provençal} tradition of as it had been informed in Italy. Tuscan with a subtler & more modern analysis of emotion, a purer & more chastened style than his masters could boast.

Boccaccio's tales, in like manner, combine the tradition of the fabliaux, raising that literary species to the rank of finished art, enriching it with human & interesting substance by keen insight into all varieties of character. The Decameron distinguishes itself from medieval literature not by any return to classical precedents, but by free self-conscious handling of human nature.

Had the revival of learning not intervened, it is probable that the vigorous efforts of these writers alone could have inaugurated a new age of European culture. But it must also be remarked that all three felt themselves under some peculiar obligation to the classics.

Dante chose Virgil for his guide.

Petrarch & Boccaccio were pioneers of the new learning. They held their writings in the vernacular cheap & so invited that contempt for mother-tongue which was a note of the earlier Renaissance.

Giovanni Villani the first chronicler who used Italian for compilation of a methodical history tells us how he was impelled by to write by mourning on the ruin of Rome & thinking of the vanished greatness of the Latin Race.

So the four great writers of the 14th century, each after his own fashion acknowledged the rivalling touch of the antique genius.

Five Arts

Relation to the plastic arts to the R. L. is similar to that which has been sketched in the case of poetry.

• Cimabue worked with work which owed nothing directly to antiquity. At about the same time.

Niccolo Pisano (d. 1278) studied the style of sculpture in fragments of Graeco-Roman marbles. His manner influenced Giotto, who set painting on a forward path. Fortunately for the unimpeded expansion of Italian art, little was brought to light of antique workmanship during the 14th & 15th centuries.

• The classical influences came to painters, sculptors and architects chiefly through literature.

Therefore there was narrow scope for imitation. The right spirit of humanism displayed itself in a passionate study of perspective, nature and the nude, yet we find in the writings of Alberti, Ghiberti we notice in the masterpieces of these men & their contemporaries Brunelleschi and Donatello, how even in the 15th century the minds of artists were fascinated by what survived of classic Greek manner.

Gradually as the race became penetrated by antique thought the earlier Christian motives of the arts yielded to pagan subjects. Gothic architecture was supplanted by a hybrid Roman style.

The study of Vitruvius gave strong support to the pseudo-classic manner which in the works of Palladio overpread the whole of Europe & dominated taste during the 16th century.

But the perfect plastic art of Italy, the fine art of the painting of Raphael, da Vinci, Titian and Correggio, the sculpture of Donatello, Michelangelo & Sansovino, the architecture of Bramante, Omodeo, and the Venetian Lombardi however much imbued with the classical spirit, take rank among the poetry of Ariosto as a free intelligent product of the Renaissance.

• It is not so much an outcome of antiquity as antiquity

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as an exhibition of emancipated modern genius freed
illuminated by the masterpieces of the past.

It indicates a separation from the middle ages,
inasmuch as it is far more natural.

Its religion is joyous, serious, dramatic, terrible,
but in each ~~also~~ and all of its many-sided
manifestations strictly human.

Its touch on classical mythology is original,
rarely imitative or pedantic. The art of the
Renaissance was an apocalypse of the beauty
of the world and man in unaffected spontaneity,
without side thoughts for piety or credit,
inspired by pure delight in loveliness &
harmony for their own sakes.

Thursday 2 January 1969

जनवरी ता. २ गुरुवार (2-363) पोष श. १४ सं. २०२५

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Wednesday 1 January 1969

जनवरी ता. १ बुधवार (1-364) पोष शु. १३ सं. २०२५

जनवरी ता. ३ शुक्रवार (3-362) पोष शु. १५ सं. २०२५

[illegible]

ಸರ್ವಜ್ಞನು ಮತ್ತೆ ಏನು ಕೆಲಸ ಮಾಡುತ್ತಾನೆ?
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 ಇವನು ನೋಡುತ್ತಾನೆ ಏನು ಆಗುತ್ತದೆ

Saturday 4 January 1969

जनवरी ता. ४ शनिवार (4-361) पोष व. १ सं. २०२५